

# PRODUCERS HOPE FOR EASE-UP BY IDB

## AIP Has 13 Going In Next 6 Mos.

A 13-film, \$10,000,000 budget American International Pictures release and production schedule for the last six months of 1961 — the most ambitious program in the company's history — was detailed recently by James H. Nicholson and Samuel Z. Arkoff, com-

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## More About UA's '61-2-3 Program

United Artists' list of films for the rest of this year, carried here last week, includes two features being awaited with much interest. These are two roadshow presentations: West Side Story, a Mirisch Company production, filmed in association with Seven Arts Pro-

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## BETTER BORROWING CHANCES SEEN IN BUDGET REPORT

A request that the terms of reference of the Canadian Government's Industrial Development Bank, which lends money to business enterprises, be broadened to include companies interested in the production of theatrical motion pictures and television features is being drafted by the Association of Motion Picture Producers and Laboratories of Canada.

The action of the AMPPLC grew out of the statement about the future conduct of the IDB that was made by Finance Minister Donald Fleming in the course of his budget report to the House. This was taken as an indication of a broader approach to the IDB's functions.

In his report Fleming said that he would soon introduce a bill before the House to provide the

(Continued on Page 3)

## Annual Variety Ball Nite Wins Village \$40,000

Rain, the nemesis of the annual Variety Ball Night at the Maple Leaf Stadium, Toronto, kept the attendance to 4,211 for a 10-inning contest that was won from the Leafs by the Columbus Jets. While everything was fine at the park, morning rain and pre-game showers in other parts of the city scared people off.

Nevertheless Variety Village, the vocational guidance and residential school for handicapped boys supported by the Variety Club of Toronto, will get \$40,000 through ticket sales and ads in the souvenir program.

Al Siegel of the Barclay provided the show emceed by Win Barron which preceded the game—except for singing TV star Ruth Walker. Percy Curtis' Barclay band played for comics Eagle & Man, singer Bobby Rose and Miss Walker. Chief Barker Phil Stone thanked the crowd and the performers.

## Toronto Sunday Shows Bow In

Toronto's circuit houses opened for Sunday movies on July 2, following a small number of Independent theatres by some weeks because of a dispute with the projectionists' union over wages. How did they do? The results were "encouraging," The Star reported,

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## Dr. Lee De Forest Dead

The inventor of the audio tube, which led to the development of the radio and TV industries, as well as sound for motion pictures, Dr. Lee De Forest, 87, died of a heart attack in Hollywood last week. Surviving are his widow, the former Marie Mosquini, a retired actress, and three daughters.

## Jimmy Durante in 'Jumbo'

Jimmy Durante will star in MGM's Jumbo.

## JIMMY STURGESS, 67, DEAD

James Thomas Sturges, 67, president of Local 173 of the IATSE, which is the Toronto Moving Picture Projectionists' Union, died last week of a heart attack. He was a projectionist at Famous Players' Imperial, Toronto, Canada's largest cinema, for the past three years, having come there after a short time at the Century, to which he came when Shea's was demolished.

President of Local 173 for most of the last 15 terms, Jimmy, as he was known to all, had recently signed the two-year agreement with the circuits for Sunday rates. The vice-president, Harry Brooks of the North West Drive-in, will likely step up.

Jimmy Sturges was a prince of a man, very popular, widely admired and much loved. He commanded the affection and respect of all who knew him, whether they were in the lower ranks of labor or the highest ranks of management. Hardly a person who knew him did not sense his great decency or experience an inner or outer smile at the sight of him.

Jimmy and his brother Charlie, who died of a heart attack at Loew's Yonge St. in 1947, came to Toronto in 1915 from Montreal, where they had worked for the Applegath brothers. Jimmy operated at the Crystal Palace, an Applegath house, and went to the Regent when N. L. Nathanson opened it in 1916. There Jimmy operated the lights for the presentations of Jack Arthur, who was conductor and producer.

Arthur moved into the Uptown in 1928 after Famous Players acquired it for operation from Loew's and took Jimmy with him to handle the spotlight for his productions. When the Uptown reverted to Loew's in 1942 Jimmy went to Shea's with Arthur.

He was predeceased by his wife, who had been Mabel Sterling. Surviving are one son, Russell, and a grandson and granddaughter.

He was a member of the Canadian Picture Pioneers.

## 35 Mm. Color Printing Duty Being Asked

Request that a tariff duty be placed on 35 mm. color prints for motion pictures as a means of increasing 35 mm. color printing of theatre films in Canada has been submitted to the Government by Local 873 of the IATSE, which is the latter body's technicians' union in Toronto. It is assumed by George Mulholland of the Local, who prepared the brief, that it is now in the hands of the Hon. Donald Fleming, Minister of National Revenue. Mulholland made several trips to Ottawa in the Local's behalf for discussion with Government officials.

At present two Canadian laboratories are equipped with facilities

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## UA's 'Pioneer, Go Home'

Arthur O'Connell has been signed by The Mirisch Co. to star with Elvis Presley in UA's Pioneer, Go Home.

## Roger Choquette, Mtl., Passes After Illness

Associated with Theatres Laurentides Inc. for the past 25 years, Roger Choquette died in Montreal last week at 52 after a lengthy illness. Services were held in St. Germain d'Outremont Church.

Born and educated in Montreal, he worked in Quebec City for a while.

He is survived by one sister, Mrs. Maurice Lachapelle, and three brothers, Robert, poet and dramatist, Leo, president of Theatres Laurentides Inc., and Henri, also associated with the industry.

## WB Canadian Meeting Here

A five-day sales meeting of Warner Bros.' Canadian branch managers and television representatives will open at the Four Seasons Hotel, Toronto, on Monday, July 10. The home office executives and officials from the USA will include Charles

Boasberg, president of WB Distributing; Bernard Goodman, vice-president; Larry Leshansky, field sales co-ordinator; and Richard Lederer, ad-pub director. Haskell Masters, vice-president and general manager of WB in Canada, will act as chairman.

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CHILL  
WILLS

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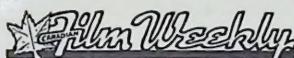
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## MORE ABOUT UA

(Continued from Page 1)

ductions, produced by Robert Wise, co-directed by Wise and choreographer Jerome Robbins, music by Leonard Bernstein, lyrics by Stephen Sondheim, screenplay by Ernest Lehman, starring Natalie Wood with Richard Beymer, Russ Tamblyn, Rita Moreno and George Chakiris; and Judgment at Nuremberg, starring Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland and Montgomery Clift, produced and directed by Stanley Kramer.

Pictures ready or shooting for the first half of 1962 are Pocketful of Miracles, One, Two, Three, Road to Hong Kong, Pioneer, Go Home!, Jack the Giant Killer, The Oldest Confession, Badlands, S.S. Phaedra, The Miracle Worker and Infamous. Stars in them are Glenn Ford, Bette Davis, Hope Lang, James Cagney, Arlene Francis, Horst Buchholz, Bob Hope, Bing Crosby, Rex Harrison, Rita Hayworth, Frank Sinatra, Dean Martin, Melina Mercouri, Anthony Perkins, Raf Vallone, Anne Bancroft, Patty Duke, Audrey Hepburn, Shirley MacLaine and James Garner.

Due for production this year and for release in the second half of 1962 are Taras Bulba, Toys in the Attic, Two for the Seasaw, Advise and Consent, Kid Galahad and Five Pieces of Maria. Stars in these will be Tony Curtis, Dean Martin, Shirley MacLaine, Elvis Presley, Danny Kaye and Sophia Loren.

For 1962 production and early 1963 release are The Best Man, Hawaii, Irma La Douce, The Last of the Just, Roman Candle, The Well of Ras Daga and The Great Train Robbery. Jack Lemmon, Shirley MacLaine and Charles Laughton will appear under Billy Wilder of The Apartment fame in Irma La Douce. Robert Mitchum, Frank Sinatra, Dean Martin, Peter Lawford, Sammy Davis, Jr. and Joey Bishop are slated for the other films.

### Cast In 'Advise and Consent'

Otto Preminger has signed Walter Pidgeon to star in Advise and Consent.

# Hope For IDB Ease-Up

(Continued from Page 1)

IDB "with additional financing capacity, and wider responsibilities." Financial and other types of assistance "will now be available for many businesses not previously included under the bank's operations." Resources will be increased from \$160 million to \$450 million.

Another statement by Fleming: "The predominant business of the bank has been, and will continue to be, the making of term loans to small and medium sized enterprises. However, the bank has authority to purchase a portion of the equity in an enterprise with a view to resale to the owner or to others at a later date, and to enter into underwriting agreements. These powers will be put increasingly to active use."

In 1948 four Canadian producing companies — two located in Montreal, one in Toronto and one in Victoria — applied for loans and were turned down. In January, 1949 the Canadian Film Weekly was assured by an important IDB official that motion picture production was an "eligible operation" and that it would lend money to a producer if, in its opinion, the film he planned had "a reasonable prospect of earning power."

In September of that year Herbert Richardson, deputy secretary of the Bank of Canada, in answer to a Canadian Film Weekly en-

quiry, wrote that any IDB action "could only be determined on the basis of a specific proposal," since motion picture production is among the "more speculative types of enterprise." Apparently the proposals of applicants did not satisfy the IDB.

Since then several millions of dollars have been invested in studio production facilities and more money is going in. Persons of long standing and good reputations as business men in the theatre and film fields have created valuable production assets. The sound stages of Canadian Film Industries and Toronto International Film Studios represent large sums of money and have facilities that are recognized as among the best on the continent.

For 12 years Great Britain has maintained the National Film Finance Corp. to lend producers money. For 11 years it operated at a loss but the Government, knowing how much British international trade and prestige owe to the feature film, saw the loss as worthwhile. This year the NFFC showed a \$51,634 profit.

Perhaps things have changed enough on the Canadian production scene to warrant the aid of the IDB in establishing a feature film industry that will help Canada's international trade and prestige.

## BOOSTING CPP TRUST FUND

Calgary division of the Canadian Picture Pioneers held two Sunday midnight drive-in shows for the Trust Fund. The first, in Calgary at Odeon-Barron's 17th St. ozoner, offered Wild in the Country, courtesy of 20th-Fox, on July 9 and a week later Famous Players' Edmonton drive-in presented Columbia's Homicidal. Pioneer members manned the drive-ins.

The recent Sunday night Winnipeg premiere of Columbia's Pepe, presented at the Garrick by the Winnipeg Picture Pioneers, the division which encompasses Manitoba and Saskatchewan, brought the Trust Fund \$1,487.

The Vancouver Picture Pioneers continues its regular Sunday-evening drive-in shows for the Trust Fund. These, on for the past two seasons, are manned completely by members.

W. G. Sharp heads the Calgary CPP, R. D. Hurwitz the Winnipeg division and Donn G. Foli the Vancouver one. Frank H. Fisher is the national president.

## COMMONS COMMITTEE'S CBC REPORT

A test case in the Supreme Court of Canada to determine whether Telemeter and other community antenna systems should be regulated by the Board of Broadcast Governors was suggested in the report of the Special Committee on Broadcasting set up by Parliament. Tabled in the House, the report made a number of proposals, among them one that should remove J. Alphonse Ouimet, CBC president, and W. E. S. Briggs, vice-president, from the Government agency's board of directors.

The report recommended elimination of the CBC's Dominion Network, stricter control over scripts and programming, centralization of film purchasing at headquarters to reduce swollen inventories, separation of management from the board of directors and an increase of the latter from 12 to 15 for improvement of bilingual representation, freeing of CBC-affiliated stations so that they can make other network hookups if they please, and license status for the CBC under the Canadian Broadcasting Act.

Study of the CBC by a management survey team was urged — providing that the Glasco Royal Commission on Government, which is looking at the CBC at the moment, offers a skimpy report about it.



OLD MOVIES NEVER DIE . . .

IN the realm of perpetual speculation must be the question of how our business would have fared if the flood gates through which came the deluge of old motion pictures to the TV screens had not been opened.



In any day of the week, in any waking hour, one may discover a wide selection of erst-

while motion picture theatre entertainment being shown completely free on the TV screens. A recent story in The Hollywood Reporter indicated that in one week no less than 177 old feature films were programmed on Los Angeles TV stations.

We hear frequently from various people about the fine old films they have seen on TV. Indeed, there is a tendency to compare them with some of the newer films, which often suffer by that process. Unquestionably, some of the "greats" of the past, even on the small TV screen, do hold up very well and there is little excuse for many which are made today. However, when people sit at home and watch old movies on TV they do not go to theatres.

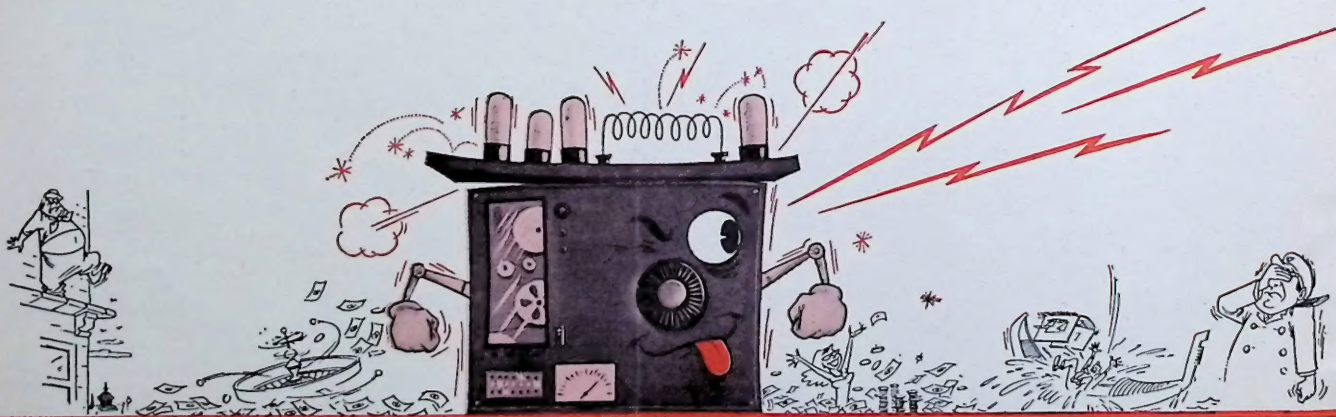
There seems to be little which can be done to stem the tide. Even now, major distributors are readying more packages of post '48's. While the sum total of money received by producers for such showings may aggregate many millions, the individual prices paid by some of the TV stations are very small in relation to the audiences they reach. Certainly the harm inflicted on motion picture theatres would appear to be out of all proportion to such monies. Nevertheless, there is the defence that these sums are required in order to produce new films — a claim which may be queried.

In England the exhibitors have managed, by banding themselves together, to restrict, to a great extent, the showing of old films on TV. This has been partially helped by the local TV quota. In the United States and Canada the condition appears to be incurable and those theatres which hope to survive must do so on the basis of such continued competition.

Fits either sex...  
and makes nothing  
but laughter!

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Based on the Play "THE GOLDEN FLEECE" by LORENZO SEMPLE, Jr.

WITH

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JACK

Screen Play by  
GEORGE

WELLS ·

Directed by  
RICHARD

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Produced by  
LAWRENCE

WEINGARTEN

From the producer who made  
"DON'T GO NEAR THE WATER"

**CONTACT YOUR M·G·M BRANCH NOW!**

## SUNDAY SHOWS

(Continued from Page 1)

while The Globe and Mail said that "residents and visitors flowed in steady, if unspectacular streams into major downtown movie houses." The Telegram told its readers that the theatres had "a big turnout."

Good, fair and poor were how managers classified the day's business, so that attendance varied according to the individual theatre. Business factors were so many and so varied that it was almost impossible to assess the first Sunday's experience as a whole. Two things were clear, however:

1. Solid Sunday business is quite a way off and will have to be built slowly. It calls for a change in the living habits of many potential patrons.

2. The Sunday attendance pattern may be strongly influenced by family groups. Bert Brown of the Imperial, Vic Nowe of the Odeon Carlton, Mike Bihun of the University and Len Bishop of the Hollywood recognized an increase in parents-and-children groups in their Sunday audiences.

Other factors:

Rain. As always, it was regarded as good for theatre business, keeping people in the city who might have gone away for the long weekend that began July 1 and ended July 4. But it also kept some family groups at home.

The long weekend. A great share of the population leaves the city for such a weekend. Also the Sunday before July 1 is the one on which cottagers move from city to country. A plus factor was the presence in the city of thousands of Kiwanians waiting for their annual convention to begin the next day. Also small-townners with no Sunday movies where they live drove in for the day.

Newspapers. The evening papers did not appear on July 1, the Saturday before, so that the only paper was the morning Globe and Mail, which has a smaller circulation. The timely reminders represented by the newspaper ads were therefore missing not only on the day of performance but also on the day before.

Programs. The Odeon houses playing *By Love Possessed*, a Restricted picture, replaced it with a family one, *The Last Time I Saw Archie*. Some theatres played the picture that had been running for a while, *Martin Simpson* of the Downtown, an action house, reported strong business. The film, as always, was the determining factor, the business of one theatre compared to the other reflecting the week-day strength.

How much of Toronto's business was from patrons who would have attended during the week and how much was additional? That also defies analysis at this point but it is hoped that a gain of 10 per cent



WHAT'S THIS about the National Film Board making a feature about Saskatchewan directed by Don Haldane from a script by Max Cohen? We need a spy in the NFB... *Ran into* Owen Duffy, who used to sell TV films for Caldwell, on Hollywood Blvd. between Holbrook Blinn and Lya de Putti, I think those were the names we were standing on. Owen, who did some writing around here, is a sales exec with Major TV Productions... *Freddy Trebilcock* is back on the Famous Players' payroll. He's swinging around to relieve managers due for vacations... *Tobacconist*, wondering why women were buying so many pipecleaners, learned that they weren't for the stems but were being used to tie the small plastic bags that go into the freezer with food in them... *Hugh Trevor-Roper*, writing about the Eichmann trial in *The Sunday Times* of London, concluded a recent article with this: "For this year Independence Day has not only, by the vagaries of the Hebrew calendar, fallen on Hitler's birthday: it also reminds us that the State of Israel has now lasted longer than its persecutor—the 'Thousand-Year-Reich!'"... *In the Men's Room* at Ben Blue's in Hollywood I heard one man telling the other his troubles. After a while the listener placed a reassuring hand on the other's shoulder, looked encouragingly at him and said: "Don't worry about nothin' — nothin's gonna be all right."

"CATALOGUE" of *Early Toronto Newspapers 1793-1867*, edited by Edith G. Firth and published by the Baxter Co. in co-operation with the Toronto Public Library, is much more than that. It's a 32-page history illustrated with the front pages of past chronicles. Most are highly political, indicating that Torontonians always cared about the kind of government they had.

I've always been interested in the people who lived here before we did and fascinated by those contemporaneous records of their ideas and lives, the newspapers. Whenever I see one or more reproduced, as many are in the TPL's Catalogue, I try to read the minute print with the use of a magnifying glass.

In *The Colonial Advocate* of Nov. 17, 1827 A. Robinete took a small ad to assert that Spannor Wellington, a resident employee of his tanyard, was at all times "sober, upright and punctually honest" and the rumor that he had removed a quantity of leather during his employer's illness had been "raised by the tongues of some malicious and slanderous persons." I thought that was a nice thing to do.

I wish I had the room to reprint the history of influenza from *The British Colonist*, the definition of a newspaper in terms of a good dinner in *The Mirror*, and the sneer at the "Torontowegians" in the anti-Reformer publication, *The Metropolitan*. Titles of some past Toronto papers are *Upper Canada Gazette* or *American Oracle*, *Standard*, *Herald*, *Old Countryman*, *The Sapper* and *Miner*, *Observer*, *Freeman*, *Loyalist*, *Patriot*, *Courier*, *Guardian*, *Recorder*, *Porcupine*, *Standard*, *Herald*, *Examiner*, *Telegraph*, *Artisan*, *Leader* and quite a few more.

Get the Catalogue and see the display at the Library. By the way, the Catalogue has a brief but interesting introduction by Chief Librarian H. C. Campbell.

at least will result. Some Quebec exhibitors have insisted that Sunday openings just mean that six days' business spreads itself over seven days.

Although the first Sunday's business was far from sensational, the number of phone queries was unprecedented. Perhaps the absence of evening papers the day before had something to do with this. None of Toronto's drive-ins opened but many of the callers wanted to know about them.

If the presence of so many beat-

nik boys and girls at the Towne Cinema, a semi-art house, is a sign, then business in the coffee houses will suffer on Sunday evenings. It's possible that house parties won't be as frequent or as many, what with something else to do. Might help cut down drinking a bit, too.

An odd aspect is that in the USA TV cut into theatre business on Sunday night. In Toronto movies have reversed things; many people will quit watching TV with films available.

## AIP HAS 13 GOING

(Continued from Page 1)

pany toppers. AIP product is released by Astral Films in Canada.

Nicholson and Arkoff confirmed details of the schedule just prior to the former's departure last weekend for New York City where he will set up exhibitor screenings for AIP's July Blockbuster of the Month release — the full-length cartoon, *Alakazam the Great*. The color and MagiScope cartoon feature stars the voices of Frankie Avalon, Dodie Stevens, Jonathan Winters, Sterling Holloway and Arnold Stang, with music by Les Baxter.

Ready for release is the Edgar Allan Poe classic, *The Pit and the Pendulum*, in color and Panavision, starring Vincent Price, John Kerr and Barbara Steele, and Jules Verne's *Master of the World* in color, starring Vincent Price, which was premiered last month in Los Angeles.

Also on the 1961 release schedule and presently being cut are *Lost Battalion*, starring Diane Jergens; *Journey to the 7th Planet* in color, starring John Agar and Greta Thyssen; and *Black Mutiny* in color and Scope, starring Don McGowan and Silvana Pampanini.

Two others currently in production are both full-length cartoon features being co-produced in Japan with Toei Productions. One is titled *The 7th Wonder of Sinbad* and the other is as yet untitled.

Five other major AIP productions are set to go before the cameras during the next six months, starting in August with the science-fiction thriller, *X*, in color. It is a story of a man with x-ray vision, with screenplay by Ray Russell and directed by Roger Corman.

Also set for production this year are H. G. Wells' *When the Sleeper Wakes*, also in color; *Conjure Wife* (tentative title), to be filmed in England as a co-production with Anglo-Amalgamated; an as yet untitled war film which will be a co-production with Herman Cohen; and a remake, in color and Scope, of the silent film classic, *Metropolis*.

### Fox' 'The Commancheros'

Ina Balin has been signed by 20th-Fox to star with John Wayne and Tom Tryon in *The Commancheros*, now before the cameras in Moab, Utah.

### In Disney's 'Bon Voyage'

Michael Callan will star in Walt Disney's *Bon Voyage*.

### 'How The West Was Won'

Gregory Peck and Debbie Reynolds will star in the second episode of MGM's Cinerama production, *How The West Was Won*, which is being filmed in the actual locales of the Northern California gold rush country. The film will have six inter-related parts.

## DUTY ASKED

(Continued from Page 1)

ties for 35 mm. color printing, Canadian Film Industries in Toronto and Associated Screen Industries Ltd., Montreal. The Toronto plant, of which Mulholland is manager, has had 35 mm. printing facilities for some years but did not begin using them until about three months ago.

Associated Screen Industries, which hasn't been using its 35 mm. color facilities of late, is a subsidiary of Du-Art Film Laboratories, Inc., New York, which gets a share of feature printing. Pathe-DeLuxe of Canada Ltd., which occupies the former premises and facilities of Shelly Films near Toronto, is jointly owned by Pathe Laboratories, Inc., and DeLuxe Laboratories Inc., the two top USA labs. DeLuxe is a subsidiary of 20th Century-Fox.

Since the USA parent companies of Canadian labs prepare the prints for Canada, their lack of interest in printing 35 mm. color features on this side of the border is understandable. Particularly if, as one leading labber asserts, a profit isn't possible in that area. This man says that even if a single lab already equipped at a cost of over \$100,000 had all the 35 mm. color printing to itself a profit isn't possible. He thought that not even the National Film Board needs, which are taken care of in the UK and the USA, would help.

It's estimated that almost 90 per cent of theatrical features are now in color, a reverse of the figures for less than 10 years ago. The 14 or 16 prints per picture used in Canada are part of the 200 to 300 made for use in the domestic market, which in the film industry means the USA and Canada combined.

The union holds that though the cost of prints for Canada is held down because they are part of the domestic total, they can be printed here at no more expense to the producer or distributor.

### Promotion Powwow For 'Morgan The Pirate'

Toronto managers of Twentieth Century Theatres and executives of that company and Famous Players saw MGM's Joseph Levine attraction, Morgan the Pirate, screened, then took part in the merchandising session that followed and went on to a luncheon in the Park Plaza Hotel.

Judson Parker, head of the exploitation dept. of Embassy Pictures, Levine's company, conducted the session in the 20th Century screening room, aided by Art Moger of his field staff and Hilda Cunningham, MGM ad-pub director in Canada. Raoul Auerbach, 20th Century vice-president, thanked the Embassy reps at the luncheon and promised outstanding co-operation.



At 20th Century-Fox' Toronto 'Voyage' Luncheon

Irwin Allen, producer of 20th Century-Fox' *Voyage to the Bottom of the Sea*, was the principal attraction at an exploitation luncheon attended by Ontario and Buffalo-Niagara Falls theatre managers and executives. The place was the Park Plaza Hotel, Toronto.

In the picture are Frank Fisher, Odeon; Bill Summerville, Famous Players; Bob Eves, Famous Players; Irwin Allen; Nat Taylor, 20th Century Theatres; Peter Myers, 20th-Fox; Raoul Auerbach, 20th Century; and Vic Beattie, 20th-Fox.

## Reviews

### ON THE DOUBLE

with Danny Kaye, Dana Wynter, Wilfrid Hyde White.  
(Technicolor-Panavision)

Paramount 92 Mins.  
DANNY KAYE SINGS AND CLOWNS HIS WAY THROUGH A TALE OF DANGER AND ESPIONAGE. GAY BOUNCING COMEDY.

Danny Kaye is back again, tilting with espionage agents, counter-espionage agents and sensuously beautiful ladies. On the Double is set mainly in London just prior to D-Day, 1944, with the acting assignment demanding a dual role of Danny. In addition, he briefly impersonates a variety of personalities, that of a fan dancer, a German beerhall chanteuse, a Gestapo officer and others.

While Kaye the general is arrogant, extroverted and cruel, Kaye the private is delicate, thin-skinned and thoughtful. And in time Dana Wynter learns to like him. When ultimately the general is killed, Miss Wynter grows to love the private. As for Diana Dors, she proves to be a spy.

Two lusty, astute performances are given in subsidiary roles, that of Margaret Rutherford as the buxom aunt and that of Wilfrid Hyde White as the shrewd, elegant British intelligence colonel.

CAST: Danny Kaye, Dana Wynter, Wilfrid Hyde White, Margaret Rutherford, Diana Dors, Alan Cuthbertson, Jesse White.

CREDITS: Producer, Jack Rose; Director, Melville Shavelson; Written by Jack Rose and Melville Shavelson; Songs, Sylvia Fine; Director of photography, Harry Stradling.

DIRECTION: Capable.

PHOTOGRAPHY: Fine.

(Reviews abbreviated from The Film Daily, NY)

### UA's 'Road To Hong Kong'

Joan Collins has been signed to star with Bing Crosby and Bob Hope in UA's *The Road to Hong Kong*, which will go into production shortly.

### BY LOVE POSSESSED

with Lana Turner, Efreem Zimbalist, Jr., Jason Robards, Jr.

United Artists (DeLuxe Color) 115 Mins.  
PROBING DRAMA OF LOVE, AMBITION AND FRUSTRATION. TOP BOXOFFICE CAST, TOLD ON SWEEPING DRAMATIC CANVAS.

A dramatic spotlight is thrown on the drives, hungers and anguish that lie beneath the surface of an assortment of people in *By Love Possessed*. The setting is a New England city; the time the present and the people upper middle class. This Mirisch Pictures presentation made in association with Seven Arts Productions is based on the popular novel of the same name by James Gould Cozzens.

Walter Mirisch, who produced in DeLuxe color and on an ambitious dramatic canvas, has cast the film with outstanding box-office names. Starred are Lana Turner, Efreem Zimbalist, Jr., Jason Robards, Jr. and Barbara Bel Geddes.

The story moves powerfully to its unexpected and poignant conclusion. The film aspires high and almost always succeeds. Dramatically it has in it something for just about all types and kinds of filmgoers.

CAST: Lana Turner, Efreem Zimbalist, Jr., Jason Robards, Jr., George Hamilton, Susan Kohner, Barbara Bel Geddes, Thomas Mitchell, Everett Sloane, Yvonne Craig, Jean Willes.

CREDITS: Produced by Walter Mirisch; Directed by John Sturges; Screenwriter, John Dennis; Cinematographer, Russell Metty.

DIRECTION: Fine.

PHOTOGRAPHY: Interesting.

### MGM's 'All Fall Down'

Angela Lansbury has been signed by MGM for one of the leading roles with Eva Marie Saint, Warren Beatty and Karl Malden in *All Fall Down*.

## News Clips

Ronald Weyman, who has directed many National Film Board productions and CBC programs, has been signed to a term contract by 20th Century-Fox TV . . . A drive-in boxoffice for advance selling has been opened by the O'Keefe Centre, Toronto . . . Eugene Picker, former president of Loew's Theatres, is now a vice-president of United Artists. His work will be of an overall character and he'll interest himself in new acquisitions and UA's widening activities in the theatre field . . . Empire Theatre, Thessalon, Ont., has been reopened by Paul Soucie of Sault Ste. Marie . . . Meridian Films, Toronto, has finished a 20-minute featurette, *You Can Go a Long Way*, for the Sun Life Assurance Co. and the Federal Department of Labor, Produced and directed by Don Wilder, it urges young people to stay at school.

An eight-minute film made by Swackhammer-Gordon Ltd. Toronto, *It's Best To Know*, urges high school students and young employed people to be careful of acquiring the drinking habit. Made at the Red Skelton Studios in Hollywood and featuring Steve Allen, it was commissioned jointly by anti-alcohol foundations in Ontario and Alberta. The film, directed by James Swackhammer, is one of several along the same lines made by the company, which Barry Gordon heads . . . Windjammer, at Toronto's Eglinton in its 27th week, is having one of its top engagements anywhere . . . Gerald Pringle, who is responsible for two CBC radio programs about films, will attend the Moscow Film Festival at the invitation of the Russians . . . Bingo has become a big drawing card in British movie houses.

James L. McCormick, production manager, and Bob Brooks, cameraman, are now with Jack Chisholm Film Productions Ltd. . . . A Hollywood report says that Louis Chesler, until recently of Toronto and now of New York, will build a 45,000-seat stadium for sports and theatrical presentations outside Tel Aviv, Israel . . . Tea held by the Women's Committee of the Variety Club of Toronto at the home of Mrs. Bernard Herman brought almost \$1,300 for its work. The Women's Committee does many things for the students at Variety Village, almost all of whom are away from their homes . . . Ralph Hirshorn is now assistant to Arthur Kramer, Columbia executive . . . Paula Prentiss will visit Toronto this week as part of a drumbeating tour for her latest starring film, MGM's *The Honey-moon Machine*.

# RAW EMOTIONS BARED!

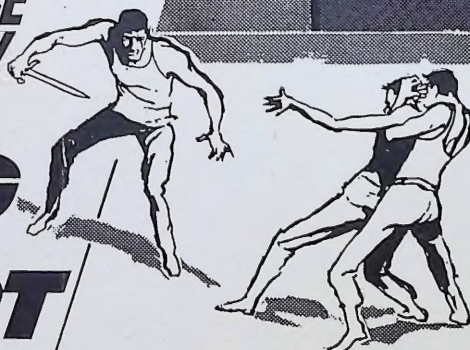
They had  
two wars  
to fight...  
one with  
the enemy—  
and one  
with each  
other!



**LAURENCE  
HARVEY**

SOON AT  
LEADING  
THEATRES  
ACROSS  
CANADA!

## **The LONG and the SHORT and the TALL**



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